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## SOME NEW DUTCH ARTISTS.

New—only to American collectors—they are well and favorably known in their own country. The enterprising dealers, seeing the trend and development of artistic taste in America, will not leave us long in ignorance, however. Instead of importing the meretricious and wearying gaudy French story pictures, they will soon show us the serious Dutch landscapes and sincere views of home life, which our people here are commencing to understand and appreciate.

And not only by the half dozen men whose work is so familiar to discerning buyers, but by men whose work is constantly rising in value. The recent experience with work by Th. de Bock, whose prices have more than doubled in the last two or three years, will be repeated in many instances.

I will give, therefore, some names of men, whose work is very little, or not at all known in this country.

WILLY SLUYTER, originally a caricaturist, has been developing into one of the strongest painters among the younger men. He has a powerful, individual grasp of his theme and is full of the feeling of his gray, atmospheric shorescapes.

ALBERT ROELOFS, of the second generation of an artistic family, is strong in his broadly painted figure pieces. C. J. THYSEN and C. VAN DE WINDT paint excellent landscapes. J. DOOYEWAARD reproduces interiors with a fine brush, while WM. DE ZWART's water colors of Dutch life appeal for their genuine feeling.

J. VOERMANS is a man who seems to be a Dutch prototype of Arthur B. Davies. He has the same sense of color, with the same mystical interpretation of form in his drawing.

JAC. SNOECK paints rich church interiors or the outside of a 16th century dwelling that has the creamy sun reflection on its white walls of DeCamps.

J. H. JURRES is an artist of whom I have seen one or two pictures in New York in the course of years. He has the wealth of palette of Tintoretto or Monticelli, with saner management of composition than the latter's. He is a man for whose work, some day not far off, big prices will be paid.

ISAAC ISRAËLS is not handicapped by his father's name. He has been silent for a few years, but has come again to the fore recently with strong individuality.

There is also in Holland a young sculptor, CHARLES VAN WYCK who, without invidious comparison, might be called a plastic Millet. His types are serious productions, strong in modeling.

An article on the Summer Exhibition of the Munich Sezession must be left to the next number. Two of the most interesting paintings are illustrated in this number.

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